Privately Printed Opuscula issued to the Members of the Sette of Odd Volumes.

No. XXI.

The Drama in England

DURING THE LAST THREE CENTURIES.

BY

WALTER HAMILTON, F.R.G.S. & F.R.H.S.,
Parodist.

IMPRINTED AT
THE CHISWICK PRESS, TOOKS COURT,
CHANCERY LANE, LONDON.
M D CCC XC.

English
$4.00

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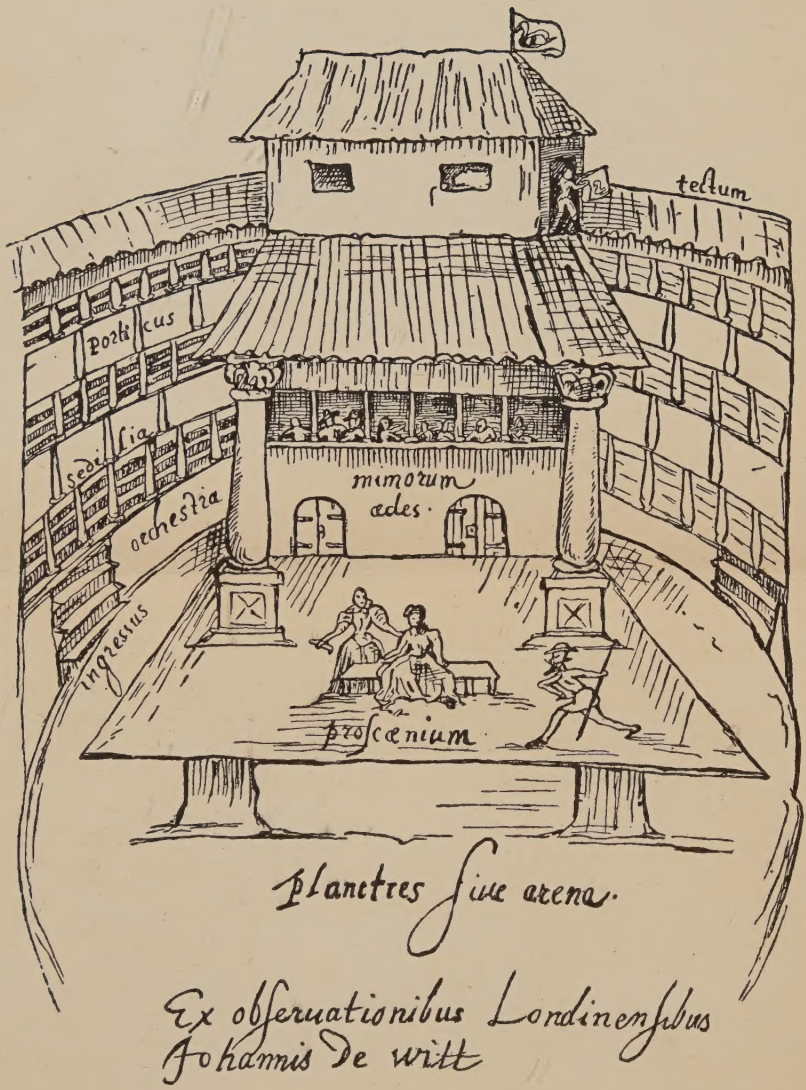

INTERIOR OF THE SWAN THEATRE, BANKSIDE IN 1596.

Facsimile of a sketch preserved in the University Library at Utrecht, made by Johannes De Witt, a Dutch *savant*, who visited London in 1596.

A SKETCH OF THE

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TO YE SETTE OF ODD VOLUMES.

Read at a Meeting of "The Sette," held at Limmer's Hotel, on Wednesday, January 8th, 1890.

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MDCCCXC.

DULCE EST DESIPERE IN LOCO.—*Horace.*

DULCE—*Delightful*, says the poet,
EST—*is it*, and right well we know it,
DESIPERE—*to play the fool*
IN LOCO—*when we're out of school.*

W. M. T.

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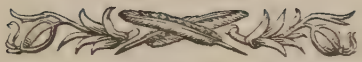

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No. .

Presented unto

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By

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TO

ALFRED J. DAVIES, Esq.,

Attorney-General to the Sette.

(*Vice-President*, 1881; *Secretary*, 1884; *President*, 1887.)

Dear Brother Davies.

During our long friendship you have rendered me many services, but none for which I feel more grateful than that you proposed me for election to the Sette of Odd Volumes.

The best compliment I can offer in return is to dedicate my first opusculum to you.

"Mutual Admiration" is the Odd Volume motto. Let us, then, admire each other.

You are thoroughly imbued with the *fine fleur* of *O. V.* sentiment; you have filled every office in the Sette, winning golden opinions in each, and I dedicate this little sketch to you hoping that some of its imperfections may be pardoned on account of the esteem in which *you* are held by all the Brethren, and by none more than

Your faithful friend,

The Parodist.

Ellarbee, Clapham Common, 1890.

A SKETCH OF THE

DRAMA IN ENGLAND

DURING THE LAST THREE CENTURIES.

YOUR ODDSHIP, BRETHREN, AND GUESTS.

IT is almost exactly six years since Brother Frank Ireson, B.A., Artificer to the Sette, read a paper at the Freemasons' Tavern (January 9, 1884), entitled "A Sketch of the Pre-Shakespearian Drama," and I propose to resume the subject where he left off, and bring it down to the present day.

Like Brother Ireson, I am content to call my paper a "sketch," for you will readily understand how superficial my notes must be when dealing with the momentous history of the English stage for the past three hundred years.

What memories crowd upon the mind when we pause to consider how vast a field lies before us in this one topic, embracing as it does the literature of the Drama, Music, and Poetry; Scene Painting and Stage Decorations; Acting, Dancing, and Singing; History and Archæology for its Architecture and Costumes; Machinery and Printing; with artificial Illumination advancing by easy stages from the humble links and torches, to candles, thence to gas, and finally to the resplendent, if uncertain, beauty of the Electric Light.

From the date of the production of the first English comedies, *Ralph Roister-Doister*, and *Gammer Gurton's Needle*, until Shakespeare's finest comedies were written, but a few short years intervened, and yet how immense was the progress made between the latter piece in which the simple plot consisted in the hunt for Dame Gurton's needle, to the highly wrought fancy and exquisite humour to be found in *The Merry Wives of Windsor*, and *Much Ado about Nothing*.

I purposely instance these two plays, not only as two of Shakespeare's finest comedies, but

also because I consider them eminently typical of his genius, and probably the most original of his dramatic works.

Except in so far as it may be necessary to illustrate my subject, I do not intend to allude to Dramatic Literature, but propose to confine my attention to the Theatre itself, and the various arrangements made for the spectators; scenery, decorations, costumes, prices, playbills, and other details which relate more to the comfort of the public, than to their intellectual recreation.

In the early days of the reign of Elizabeth the country swarmed with travelling actors, and mummers, and the common people were diverted by their rude and simple representations not only of the events of everyday life, but also by performances of the most solemn scriptural subjects.

Elizabeth's ministers put these strolling players under some restraint, and a settled guild, or company, was formed, under Court patronage. Twelve of the leading players of the time were termed "Her Majesty's Comedians and Ser-

vants," and received salaries from the privy purse.

Several of the great noblemen also retained companies of actors, who performed not only in their patrons' houses, but also publicly, under their license and protection.

Notable amongst these courtiers were the Earls of Leicester, Warwick, Essex, Derby, Hertford, Pembroke, and Worcester, Lords Strange, Burleigh, Robert Dudley, and Clinton, and Sir Robert Lane. The boys of St. Paul's, Westminster, and Windsor schools were also trained to give dramatic performances. Indeed these youngsters were not only the Queen's especial favourites, but, when grown up, were valuable recruits to the regular companies.

It is precisely three centuries since the production of Shakespeare's first play (or adaptation), *Pericles*, and this marks a memorable epoch not only in English literature, but also in our national history. The reign of Elizabeth, which commenced in gloom and anxiety, brightened towards its close, and in 1590 England was rapidly settling down into a civilized, cultivated, refined, and united kingdom.

For the first time in our annals we had emerged victorious from a struggle with a great continental power, other than France, and Englishmen, proud of their name, began now to compete with foreigners in literature, arts, and sciences, encouraged by their success in arms, both on sea and land.

Books were being translated into the mother tongue, and printed in England, which had hitherto been read only by the few, and then either in Greek, Latin, or French, whereas English authors were now coming into notice, whose works remain the glories of our literature, and command the admiration of the world.

Shakespeare and Ben Jonson, Beaumont and Fletcher, Edmund Spenser, Walter Raleigh, and Francis Bacon were then rising young men, and doubtless enthusiastic playgoers, so that if we can realize how the theatre appeared to them it will help us to follow the various steps that have led up from the bare old Inn yard to the luxurious comfort, the superb decorations and appliances of such modern Temples of the drama as the Lyceum, the Savoy, or the Garrick.

The large old Inn, with its square court-yard, was formerly the central point of all provincial towns, and as soon as strolling companies of players began to roam about the country in the exercise of their vocation, they repaired to the leading Inn, and, having obtained mine host's permission, erected a temporary stage in the Inn yard, having its back towards the Gateway, where admission money was sometimes collected for the "yard" or "pit," whilst the residents and servants of the house witnessed the play from the verandahs and galleries which ran round the building.

When these preparations were completed it was usual to send the crier round to announce the time and nature of the performance.

There was no scenery beyond a few simple curtains, the performers were men and boys only, no women, and the play was acted in broad daylight in the open air.

From this rude beginning sprang the form of our modern theatre, and for many years what we now call the "pit" was known as the "yard," but this part being sometimes also used for the

exhibition of cock fighting, was termed the cock-pit, in time this was shortened to "pit."

> "But pardon, gentles all,
> The flat unraisèd spirits that have dared
> On this unworthy scaffold to bring forth
> So great an object: can this cockpit hold
> The vasty fields of France? or may we cram
> Within this wooden O the very casques
> That did affright the air at Agincourt?"
>
> HENRY V., *Prologue.*

But even in Shakespeare's lifetime there were in London numerous buildings specially devoted to play acting, with two of which, namely the "Globe" and the "Blackfriars," his name is inseparably connected.

The following is a list of the principal houses of that period, but it must be understood that they were not all open at the same time:—the "Globe," on Bankside; the "Blackfriars," where Apothecaries Hall now stands; the "Theatre" and the "Curtain" both in Shoreditch; "Paris Garden" on Bankside; the "Whitefriars" at the back of the Strand; the "Fortune" in Cripplegate; the "Red Bull" in St. John's

Street; the "Rose," the "Hope," and the "Swan," also on Bankside; the "Cross Keys" in Gracechurch Street; and the "Nursery" in the Barbican. Also, but a little later in date, came the "Cockpit" and the "Phœnix" in Drury Lane. Most of these were very small, and built almost entirely of wood, those which were known as *private* theatres were the more comfortable, having the pit roofed in, and provided with seats, and in these houses performances were occasionally given by candle, or torchlight. The *public* theatres were open to the sky, except over the stage and galleries. On the outside of each house a sign was exhibited indicative of its name, and during the performance a flag was hoisted on the roof, whilst the commencement of the play was announced by a fanfare of trumpets.

The arrangements for the spectators did not greatly vary from those of to-day, except that places were reserved on the stage itself for the privileged few, who might lie or sit there, talk, smoke, and spit, or criticise the actors, to the annoyance and disgust of others who came to

see the play, and not to admire these silly fops and gaudy coxcombs.

A few musicians sat in a balcony, over what would now be called the stage box, they gave the signal for the play to commence, and announced the entry of grand personages by a flourish of trumpets.

A large curtain hung upon iron rods and was drawn aside to discover the stage, but there was no painted or movable scenery whatever, beyond some smaller side curtains.

At the back of the stage was a raised balcony or platform, which would serve, say, in Scene 2, Act II. of *Romeo and Juliet.* Trap doors had long been in use for the entries and exits of the Devil, and the Vice, in the old Miracle plays and Moralities.

The "Swan," on Bankside, enjoyed considerable repute, and is frequently mentioned in contemporary writings. Fortunately, a learned Dutchman, one Johannes De Witt, who visited London in 1596, made a drawing showing the interior of the "Swan" during a performance in that year.

Copies of engravings from this drawing are very rare, but our esteemed librarian, Brother Quaritch, has kindly obtained one for me, for which I cannot sufficiently thank him.

A facsimile is prefixed to this opusculum, in which it will be seen that the large flag, bearing the "Swan" sign, is flying, and the trumpeter is blowing, to show that the performance has commenced. As Jeremy Collier says, "Those flags of defiance against God, and trumpets that are blown to gather together such company, will sooner prevail to fill those places, than the preaching of the holy word of God."

The "Swan," like all the other theatres of that day, was built of wood. It continued to be used as a theatre until about 1613, after which it was only occasionally occupied by gladiators and fencers, and soon after 1620 it was disused and fell into decay.

The floor of the stage was generally strewed with rushes, or covered with matting, and when a tragedy was to be acted black hangings were placed round the stage. At some of the superior

houses the wardrobes were handsome and costly, but there was no attempt at historical accuracy in the costumes, or in any other details, and Shakespeare, as we know, perpetrated the most startling anachronisms.

The name of the place of the supposed action was painted on a large signboard suspended in a conspicuous situation, and at times the audience was requested, by word of mouth, to suppose that the actors had removed to another locality, without any visible change having taken place.

To indicate special interiors a few simple articles of furniture sufficed: thus, a throne and footstool denoted a palace, a bedstead a bedroom, and a table with pens, ink, and paper did duty for a study, or a counting-house.

It does not appear that any shifting scenery was used in England until Sir William Davenant introduced it at the "Red Bull" theatre, in 1656, in his musical drama, the *Siege of Rhodes*.

Sir Philip Sidney in his *Apologie for Poetrie*, written about 1580 (first published in 1595), alludes to the various shortcomings of dramatic

representation in his time in the following humorous and instructive passage :—

"Our Tragedies and Comedies observe the rules neyther of honest civilitie, nor of skilfull Poetrie. For where the stage should alwaies represent but one place, and the uttermost time presupposed in it should be but one day there is both many dayes, and many places, inartificially imagined. Here you shal have *Asia* of the one side, and *Affrick* of the other, and so many other under-kingdoms, that the Player, when he commeth in must ever begin with telling where he is : or els the tale wil not be conceived. Now ye shal have three Ladies walke to gather flowers, and then we must beleeve the stage to be a Garden. By and by we heare newes of shipwracke in the same place, and then wee are to blame if we accept it not for a Rock. Upon the backe of that comes out a hidious Monster, with fire and smoke, and then the miserable beholders are bound to take it for a Cave. While, in the meantime, two armies flie in, represented with foure swords and bucklers, and then what harde heart will not receive it for a pitched fielde?"

At this period all the female parts were performed by boys, or young men, who often wore masks and wigs. After a tragedy a lively jig was generally danced, and the performances concluded by the entire company offering prayers for the Queen, kneeling on the stage.

"My tongue is weary; when my legs are too, I will bid
you 'good night,'
And so kneel down before you; but indeed, to pray for
the queen."

HENRY IV., Second Part, *Epilogue.*

The prices of admission appear to have varied considerably at different houses. Some had penny benches, and the twopenny gallery is mentioned in the prologue to *The Woman Hater.*

The "Hope" had seats at prices ranging from sixpence to two shillings and sixpence; one shilling appears to have been the usual charge for the pit, and the entrance money was returned if the spectator left before the close of the first act, a custom which lasted for many years, and of which the memory still lingers in the announcement "No money returned," to be found on some old playbills.

During the reign of Elizabeth Sunday was the favourite day for plays, bear-baiting, cock-fighting and other pastimes, but James I. appears to have discouraged dramatic entertainments on Sunday, with the exception of those which were given at Court.

Performances then usually commenced at three o'clock in the afternoon, and an old notice runs thus:

> "All they that can both sing and say
> Come to the Town-House and see a Play,
> At three o'clock it shall begin."

Whilst by an Act of Queen Elizabeth it was ordered that "No playing be in the Dark, nor continue any such time, but as any of the Auditors may return to their dwellings in *London* before Sunset, or at least before it be dark."

The audience entered some time before the play commenced, and beguiled the time by playing at cards, drinking ale, eating nuts, cakes, and pippins, and later on oranges, but these last were for many years expensive luxuries only indulged in by young gallants as an excuse for flirting with the pretty girls who sold them.

As soon as tobacco was brought into England it became fashionable to smoke at the theatre, and it is, therefore, all the more curious that no distinct allusion to the custom occurs in Shakespeare's writings. Pipes and tobacco were

openly sold in the playhouses, and in Beaumont and Fletcher's amusing *Knight of the Burning Pestle* (1611), the wife remarks, at the theatre: "Fie, this stinking tobacco kills me, would there were none in England. Now I pray you gentlemen, what good does this stinking tobacco do you? nothing; I warrant you make chimnies o' your faces."

Prynne, in the *Histriomastix*, a gloomy abuse of the stage and stage players, says it was customary to offer ladies a tobacco pipe instead of the usual cakes and ale, and Paul Hentzner, who visited the "Bear Garden" theatre in 1598, wrote "At these spectacles, and everywhere else the English are constantly smoking."

One of the most singular customs, however, was, that the whole front of the stage was occupied by a noisy crowd of critics, and men of fashion, a preposterous privilege which existed down to quite modern times, notwithstanding the opposition of the most powerful stage managers.

Colley Cibber banished them for a time, and in his entertaining autobiography he says: "I

shut out those idle gentlemen who seemed more delighted to be pretty objects themselves than capable of any pleasure from the Play; who took their daily stands where they might best elbow the actor, and come in for their share of the auditors attention. In many a laboured scene of the warmest Humour, and of the most affecting Passions, have I seen the best Actors disconcerted, while these buzzing mosquitoes have been fluttering round their Eyes and Ears."

But these mosquitoes buzzed on the boards even down to David Garrick's time; in December, 1732, the regulation price of admission on to the stage of Covent Garden Theatre was half-a-guinea.

Differences of opinion as to the merits of the play, and the actors, were loudly expressed, and brawls and fights on the stage were common, whilst in 1682 a regular duel was fought in the presence of the audience. Finally, to prevent these disturbances, a row of spikes was fixed on a partition erected between the pit and the stage. The same custom existed in France until Voltaire put an end to it, and Molière, in

Les Facheux, performed in 1661, has the following humorous account of the annoyances inflicted on the Marquis Eraste by one of the "Bores" whom he met at the theatre :—

"Sous quel astre, bon dieu ! faut-il que je sois né,
Pour être de facheux toujours assassiné !
Il semble que partout le sort me les addresse,
Et j'en vois chaque jour quelque nouvelle espèce,
Mais il n'est rien d'égal au facheux d'aujourd'hui
J'ai cru n'etre jamais débarrassé de lui—
Il faut que je te fasse un récit de l'affaire,
Car je m'en sens encore tout ému de colère.
J'étais sur le théatre en humeur d'écouter
La pièce, qu'à plusieurs j'avois ouï vanter ;
Les acteurs commencaient, chacun pretait silence ;
Lorsque, d'un air bruyant et plein d'extravagance,
Un homme à grands canons est entré brusquement
En criant, "Hola, ho ! un siege promptement !"
Et, de son grand fracas surprenant l'assemblée,
Dans le plus bel endroit à la pièce troublée.
Tandis que là dessus je haussais les epaules
Les acteurs ont voulu continuer leurs roles :
Mais l'homme pour s'asseoir a fait nouveau fracas,
Et traversant encor le théatre a grands pas,
Bien que dans les côtés il put etre à son aise
Au milieu du devant il a planté sa chaise,
Et, de son large dos morguant les spectateurs,
Aux trois quarts du parterre a caché les acteurs,

Un bruit s'est élevé, dont un autre eut eu honte,
Mais lui, ferme et constant, n'en a fait aucun compte,
Et se serait tenu comme s'il était posé
Si, pour mon infortune, il ne m'eût avisé.
Ah ! Marquis ! m'a-t'il dit, prenant pres de moi place,
Comment te portes tu ? souffre que je t'embrasse.
Au visage sur l'heure un rouge m'est monté,
Que l'on me vit connu d'un pareil éventé.
Il m'a fait à l'abord cent questions frivoles,
Plus haut que les acteurs élevant ses paroles.
Chacun le maudissait ; et moi, pour l'arreter,
Je serais, ai-je dit, bien aise d'écouter.
Tu n'as point vu ceci, marquis ? Ah ! Dieu me damne !
Je le trouve assez drôle, et je n'y suis pas âne ;
Je sais par quelles lois un ouvrage est parfait,
Et Corneille me vient lire tout ce qu'il a fait.
Là-dessus, de la pièce il m'a fait un sommaire,
Scène a scène averti de ce qui s'allait faire,
Et jusques à des vers qu'il en savait par cœur,
Il me les recitait tout haut avant l'acteur."

About the time of Shakespeare's death (1616), there were five companies of players established in London, namely, the King's servants, who performed at the "Globe," Bankside, and in Blackfriars; the Queen's servants at the "Red Bull"; the Prince's servants at the "Curtain"; Palsgrave's servants at the "Fortune"; and the

Lady Elizabeth's servants, who acted at the "Cockpit," in Drury Lane.

It was about this period that the bitter feud arose between the Church and the Stage, which led to much misery and misfortune for the players. It had its origin in that the Clergy asserted that Play-acting on Sundays offered greater attractions to the people than their services, forgetting that the drama had been encouraged by the priests from the earliest times, and had been for centuries the medium for conveying religious instruction to the multitude.

In a sermon preached at Paul's Cross, as early as 1578, there occurred the following complaint:—

"Will not a filthy play with the blast of a trumpet sooner call together a thousand, than an hour's tolling of a bell bring a hundred to the sermon? If you resort to the theatre and other places of plays in the City, you shall on the Lord's day have these places, with many others that I cannot reckon, so full as possible they can throng."

and Stephen Gosson, another opponent of Stage plays, observes in "The Schoole of Abuse," 1579:—

"In our assemblies at playes in *London*, you shall see

suche heaving and shooving, suche ytching and shouldering to sitte by women; Suche care for their garments that they bee not trode on; Such eyes to their lappes that no chippes light in them; Such pillowes to their backes that they take no hurte; Such masking in their eares, I knowe not what; Such giving them pippins to passe the time; Such playing at Footsaunt without any cardes; Such tickling, such toying, such smiling, such winking, and such manning them home, when the sportes are ended, that it is a right Comedie to marke their behaviour, to Watche their conceites as the Catte for the mouse."

Thus, although the King, the courtiers, and most of the nobility patronised the stage, and it was the fashionable amusement of the age, the clergy and the rapidly growing low church party, were opposed to it, and that opposition increased in proportion to the growth of the Puritan party.

In 1633, four years before the death of Ben Jonson, appeared William Prynne's extraordinary book, *Histrio-Mastix, or Scourge for Players*, in which the hatred felt for the Stage by the Puritans found full and bitter expression.

For publishing this work Prynne was prosecuted by the Government, in the Star Chamber; he was sentenced to be degraded from the Bar,

and the University of Oxford, to be excluded from Lincoln's Inn, fined £5,000, ordered to stand in the pillory, both in Cheapside and at Westminster, to have an ear cut off at each place, and finally to suffer perpetual imprisonment. The whole of this brutal sentence was rigorously carried out, except the last clause, from which the Revolution released him.

Undoubtedly the explanation for the severity of this punishment is to be found in the one short paragraph in his book, stating "That plays were the chief delight of the Devil, and all *that frequented them were damned*."

King Charles, with his Queen and Court, went often to the play, and also had Masques and Interludes performed in the palace, the King chose to appropriate this insult to himself, and the Star Chamber punished the offender accordingly, at the bidding of the Attorney-General.

Prynne bore his sufferings with manly courage, and when the Revolution released him he took a leading part in the Commonwealth, and was afterwards honourably distinguished by the

generosity of his conduct towards the fallen Royalists.

One of the first ordinances of the Puritans, when they attained power, commanded the suppression of all Theatres, because "Stage plaies do not suit with seasons of humiliation, but fasting and prayer have been found very effectual." Dated September, 1642.

This ordinance was followed by strict instructions to the Lord Mayor and sheriffs of London that the playhouses were to be forthwith demolished, that all persons guilty of acting were to be publicly whipped, and that such as were found witnessing the performances were to be heavily fined, and further all actors were contemptuously designated "Rogues and Vagabonds." This Act was dated February, 1647.

Actors, who thus found themselves deprived of the means of subsistence, naturally betook themselves to the ranks of the Royalist forces, and many were distinguished by their bravery during the Civil War. Mohun, one of the leading actors in the King's company after the Restoration, held an important commission.

Hart, also of the King's company, commanded a troop of horse in Prince Rupert's regiment. Burt was a cornet in the same troop, and Shatersel was quartermaster, Allen was a major, and Robinson, a Royalist officer who had been an actor, was killed after he had surrendered, by a Puritan who exclaimed "Cursed be he that doeth the work of the Lord negligently."

Hitherto all female parts had been performed by boys trained specially for the purpose, but during the long enforced vacation of the Commonwealth these boys grew into men, and when the Stage was revived, at the restoration, they complained that

> "Doubting we should never play agen
> We have play'd all our women into men
> That are of such large size for flesh and bones
> They'll rather taken be for Amazones
> Than tender maids."

THE restoration of Charles II. marks an important era in the history of the Drama, and to his Poet Laureate, Sir William Davenant, belongs most of the credit for reviving the Theatre from the chaos into which it had fallen.

Towards the close of the Commonwealth Davenant had ventured to give some public entertainments of a mildly dramatic form, and on the return of Charles in 1660, he procured a patent, and set boldly to work, introducing two great improvements, namely women performers, and movable scenery.

In January and April, 1662, Charles granted letters patent to Thomas Killigrew, and to Sir W. Davenant, "for the representation of tragedies, comedyes, playes, operas, and all other entertainments of that nature in convenient places."

Killigrew's company was known as "The King's Servants," and played at the "Red Bull," in St. John's Street, and afterwards at the Theatre Royal, in Drury Lane. Davenant's company

was under the patronage of the Duke of York (afterwards James II.), and was called "The Duke's Company."

The prices of admission to Drury Lane at that time were, Boxes, 4*s.*; Pit, 2*s.* 6*d.*; Galleries, 1*s.* 6*d.*, and 1*s.* The play began at three of the clock, and the pit was the fashionable lounge for men of the town, as we gather from the many entries in Pepys' *Diary*, relating to his visits to the theatre.

Thus originated the two patented theatres which, until quite modern times, were the only houses where plays could be legally performed in London, and Covent Garden and Drury Lane, the direct descendants of the patent houses, still enjoy the exceptional privilege of a military guard of honour posted at their doors.

During his exile in France Davenant had seen what a charm could be imparted to a play by a clever pretty actress. He engaged Mrs. Coleman to perform *Ianthe* in the *Siege of Rhodes*, a musical entertainment which he produced, before the Restoration, in 1656.

This was but a small and unimportant part.

Several years elapsed before women were fully recognized, and one day, when the King was annoyed at the delay in commencing a play, he sent for the manager. "Od's fish, Sir William, why do you not begin?"

"Please you, sir, the Queen is not yet shaved."

It was not till December 8th, 1660, that the rival manager, Killigrew, of the King's servants, publicly announced the "first woman that came to Act on *this* stage in the Tragedy called *The Moor of Venice*."

It was most appropriate that the gentle *Desdemona* should be one of the first characters represented by an actress. The following Prologue was written for the occasion by Thomas Jordan, the City Poet:—

"I came unknown to any of the rest,
To tell the news; I saw the lady drest;
The *woman* plays to-day; mistake me not
No man in gown, or page in petticoat;
A woman to my knowledge, yet I can't
If I should die, make affidavit on't.
Do you not twitter, gentlemen! I know
You will be censuring; do it fairly though.
'Tis possible a virtuous woman may
Abhor all sorts of looseness, and yet play;

Play on the Stage—where all eyes are upon her.
Shall we count that a crime, France counts an honour?
In other kingdoms husbands safely trust 'em,
The difference lies only in the custom.
And let it be our custom I advise,
I'm sure this custom's better than th' excise.
And may procure *us* custom. Hearts of flint
Will melt in passion when a woman's in't.

But, gentlemen, you that as judges sit
In the Star Chamber of the house, the pit,
Have modest thoughts of her, pray do not run
To give her visits when the play is done.
With '*Damme, your most humble servant, Lady;*'
She knows these things as well as you it may be;
Not a bit there, dear gallants, she doth know
Her own deserts, and your temptations too.
But to the point—in this reforming age
We have intents to civilize the stage!
Our women are defective and so sized,
You'd think they were some of the Guard disguised.
For to speak truth, men act that are between
Forty and fifty, wenches of fifteen.
With bone so large, and nerve so incompliant
When you call *Desdemona*—enter giant.

We shall purge everything that is unclean
Lascivious, scurrilous, impious or obscene;
And when we've put all things in this fair way,
Barebones himself may come to see a play."

The short Epilogue, spoken on the same occasion, shows that some doubt was felt as to the success of the innovation :—

"And how d'ye like her? Come, what is't ye drive at?
She's the same thing in public, as in private.
As far from being what you call a whore,
As Desdemona, injured by the Moor!
Then he that censures her in such a case
Hath a soul blacker than Othello's face.
But Ladies, what think *you?* for if you tax
Her freedom with dishonour to your sex,
She means to act no more, and this shall be
No other play, but her own tragedy.
She will submit to none but *your* commands,
And take commission only from your hands."

In 1662 the following special clause was inserted in the Letters Patent :—

"And we do likewise permit and give leave that all the women's parts to be acted in either of the said two companies, for the time to come, may be performed by women, as long as these recreations be esteemed not only harmless delights, but useful and instructive representations of human life, to such of our good subjects as shall resort to the same."

Henceforward women held their own upon the stage, adding all the charms of their sex to plays which must have appeared flat and insipid

when the female parts were acted by boys. But there the ladies should rest content, and not usurp men's parts, for masquerading in male apparel degrades their sex, and displeases ours. However pleasing the change may have been, it was far from adding any delicacy or refinement to the stage, which then partook of all the licentious gaiety of the Restoration period, and the poets and dramatists debased their calling to administer to the pleasures of Charles, and his profligate Court.

One of the chief offenders in this respect was that servile renegade the poet laureate—John Dryden—in whose prologues and epilogues passages abound which, were I to read them, would call blushes up to the modest cheek of Odd-Volumedom, and yet these addresses were written especially to be spoken by young and pretty women, as Mrs. Marshall, Ann Reeve, Nell Gwyn, and Mrs. Davis. They all appear at length in Dryden's works, and there will be found the prologue written in 1662 for certain performances, when the *women* were acting alone, and curiously enough this prologue is the

most immodest of all. It was spoken by Mrs. Marshall.

That actresses could be found willing to recite such verses is not surprising when we remember the lives led by the majority of them, but that any modest, virtuous woman could have been so lost to shame as to frequent the theatres in the days of Charles, and his brother James, is indeed amazing. And yet we have the word of Pepys to prove they did.

The only defence that can be offered for them is—that they carried masks with them, which they hurried to put on when immodest and indelicate passages were spoken, thus attesting their own innocence, and the author's success. Ladies were great "first-nighters," as it ofttimes happened that plays which were thought too licentious when first produced, were considerably purified for the second performance.

It would be unfair to blame the stage for the corrupt state of morals which existed during the Stuart period, for

> "The Drama's Laws, the Drama's patrons give,
> And those who live to *please*, must *please* to live."

Certainly, in the long run, the Drama suffered greatly from its profligate tone, for gradually all the more respectable people in the community began to absent themselves from the Theatre, and even now there are many who will not enter one on any occasion. It is but necessary to read the works of the dramatists of the period, with Pepys' *Diary*, and Jeremy Collier's work on *The Immorality of the Stage*, to see the degradation into which the Drama had fallen; and it was not until David Garrick was in full power at Drury Lane Theatre, in 1747, that any thorough reform was effected. But from that date the Drama has been steadily improving in purity and moral tone, owing to the exertions of David Garrick, Dr. Johnson, Oliver Goldsmith, and Richard Brinsley Sheridan.

Following upon Dryden came some of our greatest wits, who devoted their talents to the stage, whose names recall the most brilliant comedies, albeit many of them are ill-adapted for the perusal of young ladies. Wycherley, Congreve, Farquhar, Thomas Shadwell, Mrs. Aphra Behn, Vanbrugh, Fielding, and Gay, then

getting somewhat more refined, we come to Steele, Addison, Rowe, Goldsmith, Foote, and finally reach Sheridan, in whose sparkling comedies we see the great advances made in taste and culture over the authors of the Stuart period.

The following lines, describing an imaginary visit to the Theatre in Charles II.'s time, are taken from Leigh Hunt's interesting book, "The Town" :—

"We proceed up the lane by my Lord Craven's garden, and turn into Russell Street amongst a throng of Cavaliers in flowing locks, and ladies with curls *à la Vallière*. Some of them are in masks, but others have not yet put theirs on. We shall see them masquing as the house grows full. It is early in the afternoon. There press a crowd of gallants, who have already got enough wine. Here, as fast as the lumbering coaches of that period can do it, dashes up to the door my lord Duke of Buckingham, bringing with him Buckhurst and Sedley. There comes a greater, though at the time a humbler man, to wit, John Dryden, in a coat of plain drugget, which by and by his fame converted into black velvet. He is somewhat short and stout, with a roundish dimpled face and a sparkling eye; and, if scandal says true, by his side is 'Madam' Reeves, a beautiful actress, for the ladies of the

stage were so entitled at that time. Horses and coaches throng the place, with here and there a sedan; and by the pulling off of hats, we find that the king and his brother James have arrived. The former nods to his people as if he anticipated their mutual enjoyment of the play; the latter affects a graciousness to match, but does not do it very well. As soon as the king passes in, there is a squeeze and a scuffle: and some blood is drawn, and more oaths uttered, from which we hasten to escape. Another scuffle is silenced on the king's entrance, which also makes the gods quiet; otherwise, at no period were they so loud.

"The house is not very large, nor very well appointed. Most of the ladies masque themselves in the pit and boxes, and all prepare for a play that shall render it proper for the remainder to do so. The King applauds a new French tune played by the musicians. Gallants, not very sober, are bowing on all sides of us, to ladies not very nice; or talking to the orange-girls, who are ranged in front of the pit with their backs to the stage. Our friend Pepys listens and looks everywhere, tells all who is who, or asks it; and his neighbours think him a most agreeable fat little gentleman. The curtain rises; enter Mistress Marshall, a pretty woman, and speaks a prologue which makes all the ladies hurry on their masks, and convulses the house with laughter.

"Mr. Pepys 'do own' that he cannot help laughing too, and calls the actress 'a merry jade'; 'but, lord!' he says 'to see the difference of the times, and but two years gone.' And then he utters something between a sigh

and a chuckle, at the recollection of his Presbyterian breeding, compared with the jollity of his expectations."

Not only does Pepys thus moralize, but he gives many details of the internal economy of the theatres, from which we gather, amongst other facts, that women did not frequent the pit, and that, owing to the roofs not being watertight, in rough and stormy weather, the hail and rain fell upon the pittites, which threw the house into disorder. Coming to more recent times we have in Hogarth's picture *The Laughing Audience*, a good idea of the appearance of a theatre 150 years ago; the beaux flirting with the pretty orange girls, the musicians with their quaint old-fashioned instruments and wigs, the candles in their sconces, and the partition between the pit and orchestra, surmounted by dangerous looking iron spikes to prevent the pittites from climbing on to the stage.

Lighting by means of candles, or lamps, became necessary as the hours of performance gradually got later, and when the play was not over before dark, troops of link boys waited at the doors to light the gentry home with torches.

A few curious remnants of this custom still linger, namely, the large iron extinguishers fixed on the railings outside some old-fashioned mansions in the western central district.

Candles in theatres gave but a poor light, they required constant attention, and frequently spoiled the garments of those who sat beneath them.

One of "The Rejected Addresses," written as late as 1812, thus refers to them:

> "'Tis sweet to view from half-past five to six
> Our long wax-candles with short cotton wicks
> Touch'd by the lamp-lighter's Promethean art,
> Start into light, and make the lighter start."

The Lyceum theatre was first lighted by gas in 1803, Pall Mall had gas lamps in 1809; and soon after 1814 gas was generally adopted in the London theatres.

The lighting arrangements have been recently further improved by the introduction of the electric light, which is, however, not yet so well under control as gas, and is subject to periodical fits of sulks and spasms so that it has to be supplemented by oil or gas lamps.

The last, but by no means the least, point in scenic representation left to be spoken of, is accuracy of costume to the place, time, and person represented. In this important particular our forefathers appear to have been very careless, and grossly inaccurate.

In the Elizabethan period the dress worn by the gentry was rich and sufficiently showy for scenic purposes, and stage managers appear not to have seen any incongruity in attiring Cæsar and Pompey, Macbeth and Henry VIII., in similar costumes.

David Garrick was a man of culture and education, yet he played Macbeth in a court dress of the time of George II., and John Kemble, another well-read and sensible man, as well as a great tragedian, committed similar anachronisms.

Thus as Richard III., he marched to Bosworth Field in *white silk stockings*, (which were not made till Elizabeth's time) and long shoes, like dancing pumps, with rosettes on them. In Macbeth he appeared in a long flowered satin robe of Louis XIV. style, and in the mad

scenes in King Lear he wore a gigantic straw head-dress like a huge beehive, in place of a wisp of straw carelessly wound over his brows.

Early in this century public attention was drawn towards the study of archæology, and gradually these faults were remedied. The late Charles Kean, and J. R. Planché, did much to educate public opinion, and modern playgoers owe much to managers such as the Bancrofts, Henry Irving, Augustus Harris, Charles Wyndham and John Hare, for their scrupulous attention, not only to every detail of scenery and costume, but to the comfort and safety of the audience. Indeed, certain cavillers assert that too much attention is sometimes devoted to the accessories, and too little to the acting, but there is little necessity to seriously consider this complaint, as the best acting is usually found at those theatres where the mounting is the most correct.

FROM THE "GLOBE" 1610 TO THE "LYCEUM" 1889.

AH! for the golden days of the English drama,
When on my rush-strewn stage,

Fond Thisbe's Lion, *alias* Snug the joiner,
Roared in his noble rage.

When Moonshine with his small light of discretion,
His dog and bush did stand,
And carried to the wonder of beholders,
His dwelling in his hand.

When Snout, with some rough cast lime about him,
Would have his audience think,
That he was "Wall," and his obliging fingers,
Its crannied hole or chink!

Alas! *sic transit*, all these charms have vanished;
And in your cultured age
One wall ye bring not, but a solid city
Upon your groaning stage!

Within your boxes draped with gold and velvet,
Sublimely ye aspire,
And summon now the thunder of Olympus,
Now the infernal fire!

On my old boards with no elaborate mounting,
Its meed of praise was won,
On yours, without its scenic decoration
What play would have a run?

No sketch of the Drama would be complete which did not contain at least a passing reference to some of the principal riots which have occurred in our London theatres. The

most noteworthy were those at the Haymarket in 1738, directed against the French company of comedians, the Bottle Conjuror's hoax in 1749, and the tailors' riot in August, 1805, but by far the most famous was the O. P. riot at the new Covent Garden Theatre in 1809.

On September 20, 1808, Covent Garden Theatre was totally destroyed by a fire, in which also perished the organ and music left by Handel, and twenty people were killed by the falling walls.

John Philip Kemble, the tragedian, was then manager, and he with great energy immediately set about rebuilding the house, which was completed, in a little less than a year, at a cost of about £150,000. The opening night was the 18th of September, 1809, and the pieces announced were *Macbeth*, and *The Quaker*.

No sooner were the doors opened than a disturbance commenced, arising from the public objections to the alterations made in the structure of the house, the number of small private boxes, the engagement of Madame Catalani, but principally to the new scale of prices fixed

by Kemble, who raised the pit from 3*s.* 6*d.* to 4*s.* and the boxes from 6*s.* to 7*s.*

In the midst of a terrible din the curtain rose, and Kemble entered as Macbeth. He was received with a roar of disapproval, the audience turned their backs to the stage, shouting "old prices, no private boxes, no Catalani." The performance went on in dumb show, and night after night the same thing occurred, the theatre was turned into a pandemonium, Kemble was too proud to yield, and the public too determined and unanimous to be beaten.

> "Submit, stubborn Kemble, submit do I pray,
> Thy interest alone sure might tempt thee,
> For know if for ever O. P's done away
> Thy playhouse will always be M. T."

From September 18 to December 15, or for sixty-six nights, this war was carried on with bitter pertinacity on both sides. The O. P. dance was regularly performed in the house by the audience every night, each person shouted "O. P." with all his might, beating time with feet and sticks; O. P. songs, parodies, and epigrams were fashionable, an O. P. medal was struck, and

much damage was inflicted on the house. On the managerial side legal action was taken against some of the principal O. P. leaders, and many of the rioters were imprisoned.

At length a Mr. Clifford, with several friends, acting for the public, entered into correspondence with Kemble, who finally capitulated. "Old prices" were resumed, apologies to the public were delivered on the stage, and in the playbills, the objectionable spikes on the orchestra partition were removed, and to ratify the treaty the principal O. P. agitators, and the managers of the theatre, dined together at the "Crown and Anchor" tavern on January 4, 1810, and shook hands all round. All legal proceedings were dropped at once, and, during the remainder of Kemble's management, Covent Garden Theatre was fairly prosperous. Several books were published giving a record of these events, the most complete being "The Covent Garden Journal, a history of the most extraordinary series of occurrences that ever took place in a British theatre." J. J. Stockdale, Pall-Mall, London, 1810.

King John in a Cocked Hat.

A Parody on the famous old Grimaldian song, called "*The Frog in the Opera Hat.*"

John Kemble he would an acting go,
Heigho! says Kemble;
He raised the price, which he thought too low,
Whether the public would let him or no;
With his roly-poly, gammon and spinage,
And "oh"! says manager Kemble.

The mob at the door made a mighty din,
Heigho! says Kemble;
They dashed like devils thro' thick and thin,
And over the benches came tumbling in,
With their roly, etc.
"'Twill do," says manager Kemble.

Soon as they pass'd Will Shakespeare's hall,
Heigho! says Kemble;
They thought the lobbies were much too small,
So they gave a loud roar, and they gave a loud bawl,
With their roly, etc.
"Hollo"! says manager Kemble.

Pray *what do you want?* (in a sort of a huff)
Heigho! says Kemble;

Says Mr. Leigh—"Nonsensical stuff,
Pho, none of your gammon, you know well enough.
With your roly, etc.
You do, great manager Kemble."

He held by the tip of his opera-hat,
Heigho! says Kemble;
"Indeed the concern is as poor as a rat;"
Says John Bull, "No dam'me, we won't stand that,"
With our roly, etc.
'Twon't do, great manager Kemble.

He folded his arms, in a sad nonplus,
Heigho! says Kemble;
With Queen Anne's prices he made a fuss,
Says Bull, "What the devil's Queen Anne to us?"
With her roly, etc.
'Twon't do, great manager Kemble.

He swore to himself an oath, by Styx,
Heigho! says Kemble;
Kind ladies and gentlemen, none of your tricks,
I love *seven* shillings much better than *six*,
With my roly, etc.
I do, says manager Kemble.

Then roar'd the gallery, gentle souls,
Heigho! says Kemble;
No private boxes, no pigeon-holes,
We'll dowse your glims, in a crack, by goles,
With our roly, etc.
"Pray don't," says manager Kemble.

Middle-aged folks who remember the Haymarket Theatre in Buckstone's time, when he and Compton, Rogers and Clark, Sothern and Madge Robertson (now Mrs. Kendal) were playing there, will not have forgotten the pit—the best pit in London; nor, that when Mr. Bancroft took the house, and turned the pit into stalls, there was a disturbance which nearly grew into a riot.

On this point John Bull is somewhat irritable, for the good old pit is fast being pushed back farther and farther under the boxes, and is in danger of disappearing altogether. Prices are being increased, and performances are greatly curtailed. But it must be remembered that managers have heavier expenses and salaries to pay than was formerly the case—say in 1765—when the following were the highest salaries, paid per week, at Drury Lane Theatre:—

James Lacy, Esq.	£16	13	0
David Garrick, Esq.	16	13	0
Mr. Yates and wife	20	0	0
Mr. Palmer and wife	12	0	0
Mrs. Cibber	15	0	0
Mrs. Pritchard	14	0	0
Mrs. Clive	10	10	0

In glancing at my collection of playbills displayed around this room, many topics will occur to your minds which the limits of time have shut out from this brief sketch.

You will notice the rough hand-made paper and the scanty particulars given on the early bills; the more lavish information, and the profuse supply of ink which spoiled our gloves when we went, as boys, to the theatre; then, the delicate, perfumed, and highly-decorated programmes that are supplied to-day at such houses as the Savoy, or the Criterion. The old-fashioned long playbills were formerly sold in the streets, at the theatre doors, often damp from the press, dirty, and of an unpleasant odour; now at all the best-managed houses they are handed *free* to the audience on entering. There is thus very little difficulty in forming a collection of modern playbills, but old ones containing the names of famous actors are scarce, and much sought after. A complete set of Henry Irving bills is even now of much value.

The first playbill on record, dated April 8th, 1663, ran thus:—

"By his Majestie his company of Comedians at the New Theatre in Drury Lane will be acted a Comedy called '*The Humourous Lieutenant.*'"

After mentioning the characters, it concludes thus :—

"*The Play will begin at three o'clock exactly.*"

One of the scarcest and most interesting playbills is that dated October 19, 1741, Goodman's Fields Theatre, when Shakespeare's *Richard III.* was announced to be played, "the Part of King Richard by a Gentleman who never appeared on any Stage." This modest gentleman, whose name was not announced, was the (afterwards) famous David Garrick.

The last playbill connected with David Garrick was dated Drury Lane, June 10, 1776, when he performed in *The Wonder*, and took his farewell of the stage.

This bill announces that the doors would be opened at half-after five, performance to commence at half-after six. Ladies were desired to send their servants to keep their places for them.

In some houses the bills were costly, as at the Alhambra, where sixpence was formerly

charged; or low, as at the Britannia (Hoxton), where one halfpenny was the price: a cheap house, indeed, where a stall cost but a shilling, the pit sixpence, and infants in arms were *free* to all parts. This last announcement is almost as singular as one on the Broadway Theatre bills (New York), that "A portion of the Third Circle has been appropriated for the accommodation of respectable *Colored* persons. Admission 25 cents."

An examination of a collection of old play-bills shows that our fathers not only went earlier to the play, but also that the entertainments lasted much longer than they do now.

Then the doors were open at six, to commence at six-thirty; two heavy pieces and a farce, or two farces and a drama, ending about twelve; whereas now the main piece does not, as a rule, commence till past eight o'clock, and the whole is over soon after eleven of the clock.

The natural life of theatres is not very long, and fire seems to be the usual cause of their decease.

Great ingenuity has been displayed in so con-

structing them as to avoid danger, but with little good result, for panic cannot be avoided when the cry of "Fire" arises, and panic has always caused more disaster than the fire itself.

The electric light should be adopted, as less dangerous than gas; there should be frequent inspection (by the local authorities) of all exits and entrances, water-pipes, hose, staircases and passages, both before and behind the curtain. Theatres should be isolated, as far as possible, from all other buildings.

Over-crowding should be forbidden, no more persons being allowed to enter than can be seated in the house (especially in pit and gallery), and no seats, stools, or other impediments should be allowed to be placed in gangways or passages.

All doors should be made to open outwards.

Visitors to Paris must have observed several curious differences in the theatres of that gay city as compared with ours. First of all the orderly and quiet way in which the audience form the *queue*, or tail, outside, and the absence of pushing and rough conduct when the doors

open. Then, there are seldom any women in the pit; there are no playbills similar to ours, and in many of the theatres there is no orchestra, unless, of course, the nature of the performance requires one. The signal to raise the curtain is a knock, instead of a ring. There are two intolerable nuisances in France,—the old women who bring the footstools (*petits bancs*), and the *claque*, or hired applauders, whose regular applause bursts out at stated periods with all the monotonous regularity of a roll of military drums, and ceases as suddenly as it commences.

In concluding this brief, and necessarily incomplete, sketch of the British stage it is gratifying to be able to assert that much of the old prejudice against the theatre is dying out; actors and actresses are no longer regarded as social outcasts, on the contrary, they are courted and esteemed.

Their calling is an important one, for if the famous Duke of Marlborough, who asserted that he had learnt all his English history from Shakespeare, were living now, he might also

learn something of the history, arts, and costumes of the entire world from our modern stage.

A survey of three centuries of the history of the theatre is no light task to undertake, and must perforce be incomplete; I have striven to be accurate, and in that endeavour is to be found my chief claim upon the attention you have so patiently given me.

THE SECOND GLOBE THEATRE (1616).

A BRIEF CHRONOLOGICAL SUMMARY

OF A FEW OF THE

PRINCIPAL EVENTS IN CONNECTION WITH THE DRAMA IN LONDON.

1530. *Ralph Roister-Doister.* By Nicholas Udall. A paraphrase of Latin comedy, the earliest play hitherto discovered in England.

1533. *The Mery Playe between Johan the husband, Tyb his wife, and Sir Johan, the Preest.* A kind of farce.

1543. First act of parliament passed controlling stage representations.

1545. The earliest known "patent," creating a Master of the Revels, Plays, etc.

1547 to 1558, from the death of Henry VIII. to

that of Mary Tudor, stage playing was discouraged by the authorities, but soon after the accession of Elizabeth these restrictions were considerably modified.

1564. William Shakespeare born, April 23.

1566. *Gammer Gurton's Needle.* A farcical comedy by Bishop Still, long considered the earliest regular drama in the English language.

1570. The playhouse called "The Theater," in Shoreditch, built. This is supposed to have been the first public building of the kind in England. "The Curtain," also near Shoreditch, built very shortly afterwards.

1572. An act passed against the numerous players who wandered over the country, who were declared to be "rogues and vagabonds," unless they performed under the licence of some nobleman, or of two justices of the peace.

1574. First royal licence for a theatre granted to Burbage and others, servants of the Earl of Leicester.

1576. The Blackfriars, and the Whitefriars Theatres erected.

1580. Newington Butts Theatre erected.

1580. Prohibition against plays on Sunday, which was only in force a short time.

1585. The Rose Theatre, and the Hope Theatre erected.

1589. Shakespeare part proprietor of the Blackfriars Theatre.

1594. The Globe Theatre, Bankside, built.

1595. The Swan Theatre, Bankside, built.

1596. Shakespeare and his partners in the Blackfriars Theatre petition the Privy Council for permission to repair and improve that theatre.

1590 to 1612. Between these two dates it is supposed that all Shakespeare's plays were produced in London.

1599. The Fortune Theatre erected.

1605. Scenery and stage decorations introduced by Inigo Jones.

1613. The Globe Theatre burnt, June 29, during the performance of *Henry VIII.*

1616. William Shakespeare died, April 23.

1642. Plays suppressed by the Puritans.

1647. Demolition of all theatres ordered by Parliament.

1656. Mrs. Coleman, the first female on the London stage, performed *Ianthe.*

1660-61. Under date January 3, Samuel Pepys wrote in his Diary "To the Theatre, where was acted 'Beggars' Bush'" (by Beaumont and Fletcher), "it being very well done; and here the first time that ever I saw women come upon the Stage."

1662. April 25. Killigrew's patent for Drury Lane, and Sir W. Davenant's for the Duke's Theatre. All female characters henceforward represented by women.

1663. April 8. First *known* playbill, Drury Lane Theatre, *The Humourous Lieutenant.* Bills are said to have been printed as early as 1633, but no copies are extant.

1672. Drury Lane burnt down in January, rebuilt by Sir C. Wren, and reopened March 26, 1674.

1695. Lincoln's Inn Theatre opened.

1702. Haymarket Theatre built.
1705. Italian Opera House opened.
1716. First pantomime performed in England at the Lincoln's Inn Fields Theatre, December.
1741. David Garrick's first appearance in London, at Goodman's Fields, as Richard III., Oct. 19.
1742. Garrick's *début* at Drury Lane Theatre.
1749. "Bottle Conjuror" riot, Haymarket Theatre, Jan. 16.
1763. "Half price at nine o'clock" sanctioned by David Garrick.
1765. Sadlers Wells Theatre opened.
1773. Astley's Amphitheatre opened.
1776. Garrick's farewell performance, June 10.
1779. David Garrick died.
1805. The tailors' riot at Haymarket Theatre, Aug. 15.
1806. Adelphi Theatre opened Nov. 27. Formerly called the *Sans Pareil.*
1806. Olympic Theatre opened with horsemanship, Sept. 18.
1808. Sept. 20. Covent Garden Theatre burnt,

rebuilt, and reopened Sept. 1809, when the O. P. riots occurred.

1809. Lyceum opened as a theatre, built 1795.

1809. February 24. Drury Lane Theatre burnt, rebuilt, and reopened Oct. 10, 1812.

1830. Lyceum burnt Feb. 16, rebuilt, and reopened July 14, 1834.

1831. Strand Theatre opened.

1834. The present Lyceum Theatre opened, July 14.

1835. St. James's Theatre opened, Dec. 14.

1840. Princess's Theatre, Oxford Street, opened.

1842. Marylebone Theatre opened.

1856. March 5, Covent Garden Theatre burnt down, rebuilt, and reopened May 15, 1858.

1861. First appearance at the Haymarket Theatre of Mr. E. A. Sothern as "Lord Dundreary," Nov. 11.

1863. New Royalty, Soho, opened, Aug. 31.

1866. Holborn Theatre opened, Oct. 6.

1867. Italian Opera House, Haymarket, burnt down, Dec. 6.

1868. New Globe Theatre, Strand, opened, Nov. 27.
1869. Charing Cross Theatre (now Toole's) opened, June 19.
1870. Vaudeville Theatre opened, April 16.
1870. Opera Comique, Strand, opened, Oct.
1871. Court Theatre opened, Jan. 25. This was pulled down, and a new house built near the same spot, opened Sept. 1888.
1871. Alhambra Palace first opened as a theatre, April 24.
1876. Aquarium Theatre opened by Mr. Edgar Bruce, April 15.
1879. East London Theatre burnt, March 16.
1880. Duke's Theatre, Holborn, burnt, July 5.
1881. Park Theatre, Camden Town, burnt, September 11.
1881. Comedy Theatre, Panton Street, opened.
1881. Savoy Theatre opened with *Patience* (by Sullivan and Gilbert), Oct. 10.
1882. Savoy Theatre lighted by electricity throughout, Jan. 4.
1882. Novelty Theatre opened, December 9.

1883. Grand Theatre, Islington, opened, Aug. 4.

1884. Prince's Theatre (now Prince of Wales's) opened by Mr. Edgar Bruce, Jan. 18.

1885. Last night of the Bancroft management at Haymarket, July 20.

1887. Terry's Theatre opened, Oct. 17.

1888. New Court Theatre opened, Sept. 24.

1889. Garrick Theatre opened by Mr. John Hare, April 24, with Mr. A. W. Pinero's *The Profligate.*

1889. Mr. E. L. Blanchard, highly respected dramatic author and critic, died Sept. 4.

THEATRES OPEN IN LONDON

IN JANUARY, 1890.

Adelphi, Strand, W.C.
Alhambra Palace of Varieties, Leicester Square, W.C.
Avenue, Northumberland Avenue, Charing Cross, W.C.
Britannia, Hoxton Street, N.
Comedy, Panton Street, S.W.
Court, Sloane Square, S.W.
Covent Garden, Bow Street, W.C.
Criterion, Regent Circus, W.
Drury Lane, Catherine Street, Covent Garden, W.C.
Elephant and Castle, New Kent Road, S.E.
Empire Palace of Varieties, Leicester Square, W.C.
Gaiety, Strand, W.C.
Garrick, Shaftesbury Avenue, W.
Globe, Newcastle Street, Strand, W.C.
Grand, High Street, Islington, N.
Haymarket, Haymarket, S.W.
Hengler's Grand Circus, 7A, Argyll Street, W.
Her Majesty's, Haymarket, S.W.
Lyceum, Wellington Street, W.C.
Lyric, Shaftesbury Avenue, W.
Marylebone, Church Street, Lisson Grove, N.W.
National Standard, High Street, Shoreditch, E.
New Royalty, Dean Street, Soho, W.

New Sadler's Wells, Arlington Street, E.C.
Novelty, Great Queen Street, W.C.
Olympic, Wych Street, W.C.
Opera Comique, Strand, W.C.
Paragon, Mile End Road, E.
Pavilion, Whitechapel Road, E.
Prince of Wales, Coventry Street, Haymarket, W. (formerly The Prince's).
Princess's, Oxford Street, W.
Royal Italian Opera, Bow Street, W.C.
St. James's, King Street, St. James's, S.W.
Sanger's, Westminster Bridge Road, S.E. (formerly Astley's).
Savoy, Beaufort Buildings, Strand, W.C.
Shaftesbury, Shaftesbury Avenue, W.
Strand, Strand, W.C.
Surrey, Blackfriars Road, S.E.
Terry's, Strand, W.C.
The Eden Theatre of London (Trocadero), Great Windmill Street, W.
Toole's, King William Street, Strand, W.C. (formerly The Folly).
Variety, Pitfield Street, Hoxton, N.
Vaudeville, Strand, W.C.

In addition to the above may be given the names of a few houses which have either been recently destroyed, renamed, or converted to other uses:—City of London, Victoria, Bower, East London, Grecian, Bijou, Queen's, Holborn, Philharmonic, Alexandra, and Charing Cross.

O. V.

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